

# IN THE WORLD OF MUSIC AND MUSICIANS

## Victor Maurel, Painter

By Katharine Wright

When Gounod's opera "Mireille" is produced at the Metropolitan Opera House next Friday evening, the performance will introduce Victor Maurel in a new rôle—that of designer and painter of scenery. The distinguished singer, whose home is now New York, was asked by Mr. Gatti to undertake this work as the result of a series of coincidences. To begin with, M. Maurel has always dabbled in painting. As John Sargent turns to his piano for recreation, so Maurel has for years taken up his palette. Back in London, in his salad days, when he was singing at Covent Garden, the best known painters of the day were his constant companions. James Tissot, Whistler and Maurel were as Athos, Porthos and Aramis, and they led a joyous, carefree existence.

His relations with painters in London and his knowledge of the art resulted in his becoming art critic for "The Saturday Review." Once he and the editor in chief of this publication were strolling through an exhibition on vanishing day. "Maurel, why don't you write our art criticisms?" asked the editor, impressed with the wise and entertaining comments made by his friend. "My English is not good enough," answered the singer. But the editor thought otherwise, and the matter was arranged. A few days later Maurel's first article appeared.

As time went on and the singer's days were more and more filled with musical matters, he had only stray moments to devote to his other gift. Now that he has retired from participation in active musical life, for with a very few of the elect among singers, having reached glorious heights of attainment, he does not choose to devote the remainder of his life to a series of continuous "farewell" performances. M. Maurel has turned to his painting with renewed enthusiasm. At his home in New Jersey the singer has painted eagerly for several summers. The fruits of these labors are soon to be exhibited in New York, later in Paris. Oddly enough, his painting has once more led this seasoned artist to the door of the opera house. But his ability to execute the task required rests upon still firmer claims. M. Maurel is the descendant of a long line of French architects. Furthermore, he is a Provencal. As a boy he was initiated by his father, the designer of Monte Carlo, into the mysteries of architecture. He accompanied him to Arles and other cities of Provence and became an authority on the life, manners and customs of that part of France. Who better fitted to undertake the staging of the Provencal poet Mistral's "Mireille," an expression of what is most characteristic in the rural life of that district? Mr. Gatti was reminded of the singer's painting proclivities when he met him early in the autumn with Boris Anisfeld, the Russian artist.

"Still hanging around painters," remarked the sagacious director to his old friend with one of his occasional smiles. "Why don't you do something for the Metropolitan?" M. Maurel promptly submitted some sketches he had made originally for Verdi himself, representing the judgment scene in "Aida," with Radames facing his accusers in full view of the audience instead of exchanging their remarks behind the drop curtain. This effect, according to the designer, was tried with success in Italy, but owing to certain limitations of the Broadway opera house it was found to be impracticable here. "Mireille" was the next thought that occurred to Mr. Gatti. For ten days M. Maurel shut himself up in his

study at the top of his house, in West Seventieth Street, and at the end of that time emerged with a sheaf of sketches which were promptly accepted. Those who are irritated with the vagaries of ultra-modern scene painters need have no apprehension as to the settings that will be forthcoming on Friday night. They will neither vex nor startle. Speaking of his settings the other day, M. Maurel referred enthusiastically to the beauties of Provence, to the gorgeous coloring of nature in this district and particularly to the radiance of the sunshine, which the stage mechanics will be at some pains to reproduce with effective lighting. The atmosphere of the country is what M. Maurel has striven to present.

"Mireille" is the very breath of Provence," he said, "where the women of Arles are the flowers of the region. In the sketches that I made at the request of Mr. Gatti I have tried to reproduce the atmosphere of the district, the atmosphere in which lies the chief charm of Gounod's beautiful music. In recalling memories of my youth I realize that the fascination of Arles lies in its radiant sunlight, characteristic lines and landscapes. Among the souvenirs of antiquity that this city arouses the beauty of its women is the most dominant. The praises of this beauty have often been sung by historians and poets. The women of Arles are in themselves a type; with their high stature, their majestic carriage and characteristic features they still resemble moving bas-reliefs. I am not exaggerating when I say that the famous Venus of Arles still lives in the person of these women."

"What is the traditional dress of the women of Arles? This is the most important point about the mise-en-scène of the opera. Since 1840, the date at which Mistral places the idyllic story of his Mireille, many changes have taken place. In the most recent productions in Paris, both on the speaking and the operatic stage, the women of Arles have appeared in the clothes of to-day—a black or brown dress, to which a relieving touch of muslin is added. The public rightly protested at this innovation. To deprive Mireille of her picturesque costume is to throw a needless and gloomy veil over the charming local color of this region. Mireille should wear a high-waisted bodice, with tight sleeves covered by a fringed fichu, falling below her shoulders. Her skirts should be short, and she should wear colored stockings and satin shoes with straps. Her coiffure is a bit strange. A high band of white muslin should hold her hair in place. Wide ribbons cut en bandelettes, pinned with enormous gold pins, should be bound around her forehead. Gold hoop earrings complete the costume in its authentic simplicity. It appears that the Isis of antiquity was represented in the bass-reliefs at Aigina with a similar headdress, and it is not wholly without cause that the women of Arles have played and still play in Provence the part of the courtesans of Miletus in Greece and Rome. The women of Arles, by the way, are the most numerous and most beautiful courtesans of the Midi."

After these instructive remarks on women and dress, M. Maurel proceeded to disclaim any responsibility for the costumes of the coming production. His advice on this matter, it appears, was not asked until the eleventh hour, and then it was to late for him to do any more than make a few helpful suggestions as to the dresses of Mme. Barrientos, the Mireille of the occasion.

## A Victory Celebration

Announcement has already been made of the festival performances with which the Oratorio and Symphony Societies, in collaboration, intend to celebrate the end of the world-war. The concerts are not an extension of the original schemes of the two societies, but only a devotion of meetings to a specific object by means of the programmes and the cooperation of the Oratorio Society with the Symphony Society in two of its regular concerts. Thus the concert on March 7 was to have been one by the Oratorio Society, at which Beethoven's Mass in D was to have been performed. In place of this the programme will be of a miscellaneous order, with musical selections intended to illustrate war, victory and peace. On March 13 and 15, which dates were included in the prospectus of the Symphony Society for concerts of the usual type, the Oratorio Society will take part to enable the instrumental band to perform a portion of the Beethoven Mass and also the symphony in D minor, with its final chorus on Schiller's "Ode to Joy." In these concerts, the programme being the same on the afternoon of the first day and the evening of the second, Mr. Damrosch's expressed object is the celebration of "The Brotherhood of Man."

The details of the two programmes have been perfected. On March 7 the first part of the programme will celebrate war and victory, the second part peace, which the world is now hypothetically enjoying, but which it is to be hoped will be as real as the Paris congress can make it by that time. The celebration will begin with Bishop Heber's hymn beginning "The Son of God goes forth to war," in the setting made by Henry Stephen Cutler, who

was organist and choirmaster of Trinity Church in this city from 1858 to 1865. The tune is that known as "All Saints" and is to be found in many hymnals. The audience will be asked to join the choir in the singing. No. 2 on the programme will be the bass song "Why do the nations so furiously rage together?" from Handel's "Messiah," sung by Arthur Middleton. No. 3, the duet for two basses, "The Lord Is a Man of War," from "Israel in Egypt," by Handel, which will be sung by all the men singers of the Oratorio Society. This will be followed by the double chorus, "Sing ye to the Lord, for He hath triumphed gloriously," from the same oratorio, the solo parts being in the care of Olive Kline and Lambert Murphy. To conclude this part of the concert there will come Liszt's symphonic poem, "Hunnen-schlacht" (The Battle of the Huns). Liszt's composition was inspired by Kaubach's mural painting with that title in the New Museum in Berlin. The historic battle was fought between the armies of the Visigoth Theodoric and the Hun Attila, A. D. 451. It was a struggle between Christianity and Paganism and of such ferocity that there grew up a legend which provided Kaubach with the motif of his picture. The souls of the slain, the legend relates, continued the battle in the air. Writing about his music to the painter's wife Liszt said: "I was led by the musical demands of the material to give proportionately more place to the solar light of Christianity, personified in the Catholic chorale 'Crux fidelis' than appears to be the case in the glorious painting, in order thereby to win and prefiguringly represent the conclusion of the victory of the cross, with which I, both as a Catholic and a man, could not dispense." "Crux fidelis" is one of the stanzas of the hymn "Pange lingua gloriosi," which plays a prominent part in the Good Friday service of the Roman Catholic

## ARTISTS WHO WILL APPEAR DURING THE SEASON'S LAST WEEK OF OPERATIC RIVALRY



## Last Week of Open Season by the Chicago Co.

Melba Will Sing and "Le Vieil Aigle" Be Presented

The fifth and final week of the Chicago Grand Opera season at the Lexington Theatre will have several interesting features. Mme. Melba will make her only appearance of the season. The entire "Le Deu" was performed at a concert of the Oratorio Society on December 3, 1898. In it Mr. Damrosch employs the melody of "The Star-Spangled Banner" as a counterpoint for the trumpets.

The "Benedictus" of Beethoven's Mass will precede the choral symphony in the brace of concerts on March 13 and 15, the solos in both compositions being sung by Florence Hinkle Witherspoon, Emma Roberts, Reed Miller and Arthur Middleton. In connection with the announcement of this performance of Beethoven's symphony, it cannot be amiss to state that the same work is set down for a celebration under the auspices of the Society of the Friends of Music, on April 13, under the direction of Mr. Bodanzky. Concerning this apparent conflict of purposes an officer of the Society of the Friends of Music writes an explanation to The Tribune. She says: "The society has decided to give Beethoven's 'Missa Solemnis' this spring in honor of the soldiers and sailors of the United States. A month or so after this decision Mr. Damrosch announced that the Oratorio Society would give it in March. We thought it would be unpleasant for them and for us—the reasons are obvious—so we changed our programme to the Adagio from the 'Eroica,' followed by the Ninth Symphony. Our purpose is to make the concert nation-wide by asking other orchestras through the country to join with us on the same day and hour; and our letters asking them to join us were sent out at once. Three days after our decision to give the above programme Mr. Damrosch also elected to give the Ninth Symphony. Our letters had gone; we could not change again; the other orchestras are joining us; there is nothing further to be done. I have explained to Mr. Damrosch that it is not a question of rivalry or a desire to be disagreeable, but a curious coincidence. So I am hoping the press will not attempt to discredit our concert on this score." It is not likely that the lovers of Beethoven's music will be greatly distressed by the fact that they are to be privileged to hear the D minor symphony three times instead of twice.

H. E. K.

ite slave of his father. Despite the great affection that the Khan has for her, he agrees to give her to his son. He sends for Zina and bids her follow Tolak, but she refuses to do so, preferring to remain with the old chief-tain. The Khan, not wishing to lose the love of his son, decides to sacrifice his slave. He seizes her and throws her into the sea. Her death does not heal the breach between father and son, and the Khan, sensing this, follows his faithful slave to her watery grave. The farewell performance Saturday night will be "Rigoletto," with Riccardo Stracciari in the name part, and the cast including Florence Macbeth, Mmes. Ciccolini, Arimondi, Nicolai, Oliviero, Trevisan and Deffere, with Mr. Polacco at the conductor's desk.

## Music Notes

At the concert of folk songs given by the People's Music League of the People's Institute in the great hall of Cooper Union, last Tuesday evening, Welsh songs were sung by Neiri Riegger, Mabel Beddoe, Dan Beddoe and Robert Maitland; Scotch songs, by Mabel Beddoe, Robert Maitland and a quartet; Gaelic songs from the Hebrides, by Mr. Maitland, Miss Beddoe, Mr. Beddoe and a quartet; Many songs by Neiri Riegger and Mr. Beddoe; and

Ruth Marie Camp, violinist, will play this evening at the Baptist Church, Howard Avenue and McDonough Street, Brooklyn. Miss Camp is a pupil of Kalabone and Vitale.

Mme. Melba will sing for the only time this season in "La Bohème" on Friday evening. Her associates will be Mr. Ciccolini, who will then be heard in opera for the first time in New York; Mr. Rimini, Mr. Huberdeau and Miss Pavloska. Mr. Sturani will conduct.

On Saturday afternoon "Lucia" will be sung with Mme. Galli-Curci, and Raoul Gunsbourg's one-act lyric drama, "Le Vieil Aigle" (The Old Eagle), with Georges Baklanoff in the title rôle, Yvonne Gail, Charles Fontaine and Désire Deffere.

Gunsbourg wrote both the words and music for his opera, which was first produced at the Opera House in Monte Carlo, Feb. 13, 1909. The scene of the story is a rocky coast in the Crimea in the fourteenth century. The Khan Asvezl Moslain is a feudal lord who rules several provinces. When the curtain rises he is discovered with his son, Tolak, who has just returned from a successful campaign against the Russians. The Khan informs him that great preparations have been made to celebrate the return, but Tolak is sad and informs his father that he only seeks forgiveness and death. He has asked the Khan to accompany him to a secluded spot on the seashore, and there Tolak asks that the dearest wish of his heart be granted by his father. On being assured by the Khan that it will make him happy to do so, the son confesses that he loves Zina, the favor-

Irish songs, by Neiri Riegger and Mr. Beddoe. The concert was given in honor of the American Folk Lore Society. The printed programmes of these concerts contain not only the original words of the songs, with translations, but a list of all the collections of folksongs which may be consulted at the Public Library, as well as a short dissertation on the general subject and the languages in which the songs are sung.

Pietro A. Yon, who will give an organ recital to-morrow evening at Aeolian Hall, was born in 1886, in Settimo, Vittone (Piedmont), Italy, where at the age of six years he commenced his musical education with Maestro Angelo Burbatti, organist of the Cathedral of Ivrea.

In his fourteenth year he went to Milan to continue his studies under Maestro Polibio Fumagalli, of the Royal Conservatory. In a contest of pupils to be admitted to the Conservatory of Turin, October, 1901, he won the first scholarship for piano (Professor F. da Venezia), organ (Professor R. Remondini), and composition (Professor G. Bolzoni).

Mr. Yon was for two years substitute organist at the Vatican and the Royal Church of Rome, and in 1907 was appointed choirmaster of the Church of St. Francis Xavier, New York City, which position he still holds.

Mrs. Marie Camp, violinist, will play this evening at the Baptist Church, Howard Avenue and McDonough Street, Brooklyn. Miss Camp is a pupil of Kalabone and Vitale.

## Programmes of the Week

**SUNDAY**  
Aeolian Hall, 3 p. m., concert by the Symphony Society:  
Brahms Programme  
Symphony No. 1 in C minor.  
Concerto for piano in D minor.  
Harold Bauer

Hippodrome, 8:15 p. m., concert by Mme. Galli-Curci and the Chicago Opera Orchestra:  
Overture, "Le Maschere"..... Mascagni  
Aria, Bell Song, "L'Amore"..... Delibes  
Overture, "Forza del Destino" (by request)..... Verdi  
Conductor, Cleofonte Campanini  
Group of songs:  
(a) "The Lass With the Delicate Air"..... Arne  
(b) "Si Mea Vera"..... Hahn  
(c) Bourbonnais from "Maison Lescage"..... Auber

**MONDAY**  
Aeolian Hall, 8:15 p. m., organ recital by Pietro Yon:  
Second Sonata..... Don G. Pagella  
Gesu Bambino..... Pietro A. Yon  
Tema e Variazioni..... Angelilli  
Toccata, Adagio and Fugue (C major)..... J. S. Bach  
Sonata Prima..... Pietro A. Yon  
Rapsodia Italiana (new)..... Pietro A. Yon

**TUESDAY**  
Aeolian Hall, 3 p. m., piano recital by Eleanor Spencer:  
Organ Prelude and Fugue in A minor, Bach-Liszt  
Variations in C minor..... Beethoven  
Sonata in G minor..... Schumann  
Three Poems: Op. 41, No. 2; 1; Op. 32..... No. 1..... Scriabin  
"Crepuscule d'été" and "Fleurs de la Caranté" from suite "En Bree"..... Rhene-Baton  
Berceuse..... Chopin  
Tarentella, "Venezia e Napoli"..... Liszt  
At 8:15 p. m., song recital by Helene Kanders, soprano:  
"Ahi Perdo"..... Beethoven  
"T'ai Lull"..... Couquard  
Arie, from "Scheherazade"..... Kavel  
"Nicolette"..... Ravel  
Chanson Norvegienne..... Chopin  
"Songs of Grusia," "Floods of Spring,"..... Rachmaninoff  
Two Armenian Melodies, Ancient Folk Songs, "Colma's Song," "Litany"..... Schubert  
The Lotus Flower..... Schumann

**WEDNESDAY**  
Aeolian Hall, 8:15 p. m., violin recital by Vera Barstov:  
Sonata, No. 5..... J. C. de Mendelssohn (1711-1772)  
Concerto, E flat major..... Schumann  
Fairy Sailing..... Cécil Borchers  
Il pleure dans mon cœur..... Debussy-Hartmann  
Ghost Dance..... Cecil Borchers  
Melancholie..... Leo Grunen  
Sussex Christmas Carol..... Percy Grainger  
Scherzo Tarentella..... Wieniawski

**THURSDAY**  
Aeolian Hall, 8:30 p. m., concert by the Philharmonic Society:  
Symphony No. 1 in B flat major, Op. 38..... Schumann  
Slavic Rhapsody in G minor..... Dvorak  
Concerto in D major, Op. 7, for violin and orchestra..... Brahms  
Fantasy, "Romero and Juliet"..... Tchaikovsky

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**SATURDAY**  
Aeolian Hall, 3 p. m., song recital by Vladimir Resnikoff, baritone:  
The Lord Is Risen..... Rachmaninoff  
Mid the Fog..... Kimsky-Korsakoff  
The Idiot's Love Song..... Moussorgsky  
Ballad..... Moussorgsky  
The Rose..... Moussorgsky  
Sylvain..... Singing  
The Fate of the Flindman..... Bergh  
Immortality..... Schmale  
Dubnushpa (traditional song of the Revolution)..... Great Russian Folk Song  
The Young Feller..... Russian Folk Song  
Song of the Lamented..... Russian Folk Song  
Ukrainian Folk Song "The Little Shoemaker"..... "The Siken" "Kerchak" "Buck-wheat Cakes" and "The Horlakh" the last named sung without accompaniment.  
The Peep Show..... Moussorgsky

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"I Know Where I'm Going"..... Hageman  
Deep River..... Irish Country Song  
Daddy's Sweetheart..... Old Negro Melody  
Liza Lehmann

**THURSDAY**  
Princess Theatre, 8:30 p. m., song recital by Ruano Bogislav (Mrs. Ricardo Martin), dramatic soprano:  
Slavic Songs..... Debussy  
La Flute de Pan..... Debussy  
Le Jardin des Bambous..... Pierre Ali  
The Birds of Jura, Hebridian Walking Song..... Ivor Novello  
Mother..... Ivor Novello  
The Rose..... Leone Sinigaglia  
La Siciliana..... Leone Sinigaglia

**MONDAY**  
Aeolian Hall, 3 p. m., piano recital by Olga Samaroff:  
Sonata in G minor, Op. 22..... Schumann  
Intermezzo, Capriccio..... Chopin  
Sonata..... Chopin  
Nocturno..... Chopin  
Reflets dans l'Eau..... Debussy  
Capriccio Burlesque..... Gahrlowitz  
The Rose..... Gahrlowitz

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